1: Gillin E-5 (1932-33)1936 SR9 Carib SR9

301 ligature is simply an unadorned cotton or kraua cord tied tightly
237 around the leg. The Indians say that they prevent cramp. At dances the men often wear fillets of cotton fringe on their heads; these are composed of a thick cotton fringe tied onto a base of cotton cords so tightly that the whole thing assumes a roughly cylindrical shape about one inch in diameter; a sort of crown of fringe goes around the head, and from its back two cylindrical fringes, about a foot in length, dangle over the neck (Plate 11, *b*).

The women also wear necklaces of beads, bones, teeth. For instance, one observed at Sawari contained two ear bones of the rat (mombo tanaipyu), two crab claws (kawana yedi), and a ring made from the shell of an akuru nut, all strung together on cotton string. Gold glass beads obtained from the shops down river are in great favor for women's necklaces. Another observed at Sawari consisted of twenty-five large gold glass beads, three beads of green glass skillfully chipped by the Indians from green bottle glass, a reddish ring made from the shell of the kokerite[1] nut (maripa epyupo), and four black rings made from the shell of the witi nut. Men do not wear glass beads. And it will be noted that the women's necklaces are more varied and "fancy" than the men's. A few older women were observed wearing anklets of woven homespun cotton; the band of cotton was about three inches wide and undecorated; this custom is said to be confined to the "old time people" and seems definitely to be passing out. Ligatures below the knee, worn by some women, are made of cotton woven into a band about an inch wide and are called tchesuru. In some cases these ligatures below the knee are made of strings of china beads woven together into a band. Women also wear arm bands of china beads above the elbow.

An ornament worn by both sexes is the sararapan; it consists of a long thick cotton cord hung around the neck over the right shoulder and suspending a tassel-like ornament on the left hip; the suspended ornament may consist of short strings of beads,
● 321 short strings of kiushi, and other seeds. Several examples of orna-
301 ments made from the shell of a river bivalve were observed; the shell is ground into a disc about one and one-quarter inches in diameter, perforated in the middle for suspension, and the brown

[1] *Maximiliana regia.*

1: Gillin E-5 (1932-33) 1936 SR9 Carib SR9

patina of the outer surface scraped off in places to produce a brown-on-white design.

Women usually have a small perforation in the middle of the lower integumental lip in which a common brass pin or a thorn is inserted with its point outward. The natives consider this practice more a matter of convenience than of ornamentation. The pin or thorn is removed for use whenever the owner needs a sharp point.

There is thus very little formalization in the pendants, necklaces, bracelets, armlets, fillets, and ligatures worn by the Caribs. So far as I was able to discover, none of these ornaments possess any extraneous significance which would indicate that they are regarded as fetishes or amulets.

In preparation for a dance or drinking spree both the men and women sometimes decorate their foreheads with the white underdown of the powis (Plates 11, *b* and 13, *a*). This ornamentation has been described by Mr. A. Hyatt Verrill as the "Carib tribal mark."[1] At the present time, this symbol is not used as a self-conscious designation of tribal membership by the Barama Caribs. It is worn only at sprees, at which times foreigners as a rule are absent, and at present can be considered functionally only as a type of festive ornamentation. Wild honey is spread on the forehead, and into this natural adhesive the white down feathers are stuck so that a thick fluff covers the forehead. Even its use at sprees is not invariable.

On festive occasions the women always paint their faces. The onto fruit is made into a paste and colored red with ruku (*Bixa orellana*). Different shades of red and black are made by adding lamp black to the paste, which is kept in a hollow section of dried bamboo and applied with the frayed end of a twig. Several designs are in use. Informants consistently stated that, although these designs had religious significance in the past, they were purely decorative at present.

Both sexes sometimes decorate their hair with flowers and feathers on festive occasions. The arrangement of these ornaments is quite casual, and their use is not an invariable part of the toilet.

Women usually wear their hair parted in the middle with either one or two braids hanging down the back. When the woman is at

[1] Verrill, 1917, *Tribal Relationship of the Akawoios.*

1: Gillin E-5 (1932-33)1936 SR9 Carib SR9

account for its silent end, its resounder, and its generally Spanish name."[1]

The second type of musical instrument is the fiddle. Recently traders in the area have stocked cheap European violins, which the natives have bought with alacrity and strung with cotton thread. The home-made type of fiddle is, however, constructed from bamboo, as illustrated in Roth,[2] or is made from congo-pump, a soft grainless wood which springs up in abandoned clearings. All types of fiddles are strung with three cotton strings, the tones of which depend not upon their texture but upon their length and tautness. The home-made fiddle is about two feet long by about three inches wide. It is provided with pegs, bridge, and tail. In playing it, the Carib holds the tail against the shoulder rather than under the chin. It is a mistake to believe that these instruments are merely playthings used for making some sort of indiscriminate noise. The Carib tunes are studied carefully, and the public is quick to criticize inaccuracies on the part of a virtuoso.

The third type of instrument is the bone flageolet. This is usually made of the tibia of the tibisiri deer. A hole is made in the anterior margin of the superior epiphysis and shaped with mani gum, so that the stream of air is directed against the sharp edge of the anterior wall of the shaft. Three holes are provided at regular intervals. The sounds thus produced seem to harmonize, to an untrained ear at least, with those produced by the native fiddle. (See Plate 26, *b*).

Recently traders have introduced harmonicas or mouth organs into the region, and the Indians have taken them up with great energy. The mouth organ is at present, however, used only as a noise-making device, since the natives are as yet unable to master the harmonic scale.

Aside from songs sung to music, another form of literary effort common among the Caribs is story-telling. A number of folk tales are presented in our chapter on Myths. These comparatively formalized tales are told less frequently, however, than are extemporaneous yarns based upon personal experiences. At the end of each day, at home or on the river or the trail, the adults lie in their hammocks for some time before going to sleep and trade yarns. These are usually somewhat embellished and exaggerated

[1] Roth, 1924, *An Introductory Study of the Arts, Crafts, and Customs*, p. 467.
[2] Roth, 1924, *An Introductory Study of the Arts, Crafts, and Customs*, Fig. 239, B.